

# FALSTAFF

AT *the Gate*

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Dublin 8

## **Irish National Opera**

IRISH NATIONAL OPERA began operating in January 1965. It was established for two reasons:

- to bring opera to provincial centres
- to give Irish singers the opportunity of undertaking major roles.

In the main, INO has presented comic opera from the established repertoire such as "The Barber of Seville", "The Marriage of Figaro", "Don Pasquale", "Cinderella" but also "Fidelio" (with the RTESO) and new Irish operas such as "Twelfth Night" (James Wilson) at the Wexford Festival and Abbey Theatre 1969/70 and "The Wedding" (A.J. Potter) at the Abbey Theatre 1981. INO has performed not only in the cities but also in the smallest towns and villages throughout Ireland. It has given more than 550 performances in over 80 venues in 30 counties.

Organisations who would like to invite INO to perform in their areas should contact Monica Cowley, 193 Ceannt Fort, Dublin 8.

Irish National Opera gives performances throughout Ireland with the assistance of grant-aid from the Arts Council (An Chomhairle Ealaíon).

The performance on Saturday 24 November is sponsored by  
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# THE ESSENTIAL FALSTAFF

New Life for an Old Rogue

By Charles Osborne

In 1889 Verdi was in his mid-seventies. Two years had passed since the triumphant première of his great Shakespeare opera, "Otello," and he had returned to the life of a farmer - which he had been trying to lead for some time.

His mind was, however, preoccupied. There was now a distinct possibility that he might be about to write a new opera, another Shakespeare opera, with his distinguished "Otello" librettist, Boito. In July, Boito had sent Verdi the synopsis of a proposed libretto, based on Shakespeare's "The Merry Wives of Windsor," and Verdi was so delighted by it that he wrote immediately to Boito, trying in vain to moderate his enthusiasm, mentioning one or two points of critical detail (for Verdi never passively accepted a libretto from anyone, not even Boito), but making it clear that he was keen to begin composing again:

"Excellent! Excellent! Before reading your sketch I wanted to re-read the 'Merry Wives,' the two parts of 'Henry IV,' and 'Henry V,' and I can only repeat: *Excellent*, for one could not do better than you have done . . . . .

"I am talking for the sake of talking - take no notice. We have now very different matters to discuss, so that this 'Falstaff,' or 'Merry Wives,' which two days ago was in the world of dreams, now takes shape and becomes reality! When? How? Who knows? I'll write to you tomorrow or the next day."

When he wrote the following day, Verdi remembered to strike a note of caution. "Have you thought of my enormous weight of years?" he asked Boito. "What if I could not stand the strain? What if I could not finish the music?" But it was impossible for him to repress the real delight he felt at the prospect of

composing again. His letter ends: "What a joy to be able to say to the public, 'Here we are again!! Come and see us!'"

That Verdi, before composing a note of "Falstaff," should have re-read not only "The Merry Wives of Windsor" but also the other Shakespeare plays in which Sir John Falstaff either appears or is referred to, is surely significant. The intention of both composer and librettist from the very beginning was not merely to create an opera based on "The Merry Wives of Windsor" but to put the larger-than-life-size character of Falstaff onto the operatic stage in all his splendour and vividness. Clearly, the plot structure of "The Merry Wives of Windsor" had to be used, for it was the only play in which Falstaff had the leading role; but Verdi and Boito recognised that a fully developed portrait of the fat knight would have to take into consideration aspects of his character found not in "The Merry Wives" but in the historical plays.



Frank O'Brien (Ford).  
Brendan Cavanagh (Dr. Caius).



*Patrick Ring (Bardolph). Peter McBrien (Falstaff). Pádraig O'Rourke (Pistol).*

It was in the two parts of "Henry IV" that Shakespeare introduced Falstaff to his audiences, as the dissolute crony of the Prince of Wales, that Prince Hal who was to become Henry V. Falstaff reveals himself to be unreliable, venal, incredibly vain, but with a certain grandiose flair which is not unendearing. When Prince Hal succeeds to the throne, Falstaff has great expectations, and his decline begins when the newly crowned king snubs him coldly with "I know thee not, old man: fall to thy prayers."

It is said that "The Merry Wives of Windsor" was written at the request of Queen Elizabeth who, having enjoyed Falstaff's participation in the wars and intrigues of "Henry IV," wished to see the knight in love. The play that Shakespeare turned out at the behest of his sovereign is, by his standards, a pot-boiler, not unamusing though the jokes are somewhat drawn-out, but not really able to add much to our knowledge of Sir John Falstaff.

Boito had succeeded admirably in adapting "Othello" for Verdi, but he performed a veritable miracle in filleting

the ploddingly repetitive "Merry Wives of Windsor," throwing out its poor jokes, turning its bad prose into excellent verse, and paring down its clumsily extravagant cast of characters in preparation for Verdi's brilliant musical characterisation of Falstaff, the Fords, Mistress Quickly, and the adolescent love bundle made up of Nannetta and Fenton. Boito's excisions and alterations are almost without exception extraordinarily well-judged. The telescoping of Shakespeare's Sir Hugh Evans, Justice Shallow, Slender and Dr. Caius into Caius alone works admirably. Anne Page is renamed and given to the Ford family as Nannetta Ford, and her two unwelcome suitors are reduced to one. The number of episodes in which Falstaff is outwitted by the wives is sensibly reduced from three to two.

Boito took a few ideas from the Falstaff episodes in "Henry IV, Part I," notably some lines from Act V, Scene 1, which became the basis of the opera's "Honour" monologue, and part of the chatter about Bardolph's nose in Act III, Scene 3 of the play, which he utilises near the beginning of the opera. The "Honour"



monologue occurs in the first scene of the opera when Falstaff sends a servant off with the letters to Mistress Ford and Mistress Page and then rounds on his cronies. The first part of his tirade is, in fact, drawn from "The Merry Wives of Windsor," though from a later scene in the play. The question and answer of the second part of the monologue, however, is suggested by part of Falstaff's speech to Prince Henry in Act V, Scene 1 of "Henry IV, Part 1":

"Can honour set to a leg? No. Or an arm? No. Or take away the grief of a wound? No. Honour hath no skill in surgery, then? No. What is honour? A word."

In Act II, Scene 2 of the opera, when Falstaff arrives for his assignation with Mistress Ford, his little song in which he boasts of having once been a slender, youthful page, has no direct parallel in "The Merry Wives of Windsor," but was suggested to Boito by Falstaff's line in "Henry IV, Part 1": "When I was about thy years, Hal, I was not an eagle's talon in the waist: I could have crept into any alderman's thumb-ring."

The third act of the opera opens outside the Garter Inn where, as the sun sets, a cold, wet, and disgruntled Falstaff sits on a bench, brooding on the world's wickedness. His appreciative comment



*Nora Ring (Alice).*



*Eileen Donlon (Nannetta). Frank Dunne (Fenton).*

on the mulled wine which is brought to him is taken by Boito from a long soliloquy in "Henry IV, Part 1" in which Falstaff catalogues the excellent properties of "sherris." In the final scene of the opera, Falstaff accepts the situation with a rueful good humour. But he reminds his tormentors, and here quotes "Henry IV, Part 2," that they could not have had all this enjoyment without him: "I am not only witty in myself, but the cause that wit is in other men."

These borrowings from "Henry IV" enabled both Boito and Verdi to round out their portrait of Shakespeare's lovable old rogue, so that he becomes, in the opera, a personage of greater stature than in "The Merry Wives of Windsor," and a character who, though in decline, retains rather more of the qualities which distinguished him in his earlier, happier days. Verdi's "Macbeth," composed when he was in his thirties, is a splendid opera, but it is not the equal of Shakespeare's great play. With "Othello"/"Otello" the honours are more even. "Falstaff," however, is surely a more considerable work of art than "The Merry Wives of Windsor."

## Some views of Falstaff

"It would take most of a book to describe *Falstaff* in sufficient detail to do anything like justice to the kaleidoscopic variety of the score. There is a sparkle, a rapidity of utterance, a speed of movement, an economy of means in the ensemble writing that has no equal in music written since Mozart, and every bar is endowed with a refinement of expression and a restraint that it would be difficult to imagine in the composer of the operas written before *Macbeth*. The music is even more fluid than in *Otello*, and rhythmic ideas are caught up, dropped, and used again with a dexterity that Shakespeare himself never excelled in his own medium. It is all as light as air, and yet out of it has been fashioned Shakespeare's Falstaff drawn (without intending any pun) completely in the round, more English at heart than in any English musical re-creation of him."

*Lord Harewood*

"After *Otello* it was hardly expected that Verdi would write another opera; but in 1889 Boito suggested to him the subject of Falstaff, and in 1893 the opera of *Falstaff* was brought out at Milan. It was

an astonishing achievement for a man of eighty, and although humorous characters had appeared now and then in earlier operas, the mere fact of Verdi's writing a comic opera was enough to startle the musical world. The first performance of *Falstaff*, like that of *Otello*, was surrounded with every possible sort of publicity, although there was nothing that Verdi himself hated more.

*Falstaff* is an opera which cannot be made effective without consistent and careful team-work on the part of the singers. Team-work produces a better result in *Falstaff* than magnificent voices. *Falstaff* was much more than just a successful opera which is always a source of enjoyment both to the general public and to the trained musician. Wagner, as we now see, was the end of an epoch, and Verdi might well have been an end as well, if he had finished his career with *Otello*. But *Falstaff* was an opera that looked forward to the future, if only that it made musicians realise that comic opera was not dead after all."

*E.J. Dent*



*Deirdre Grier-Delaney (Meg). Ruth Maher (Quickly).*



A noted exponent of the title role has been heard to ask whether Falstaff for all his buffoonery has a tragic dimension. In Shakespeare's chronicle plays most certainly he has; and a great actor can indicate the heartbreak that lies behind the bravado ('I shall be sent for in private to him; he must seem thus to the world') following the King's devastating rebuff. But the pathetic old man that lies mortally sick, his heart 'fracted and corroborate', as Pistol puts it in the second act of *King Henry V*, has no place in the opera. Falstaff himself is all comedy and nothing else.



'How far a man goes depends on where he starts from.' Like 'The greater the infant prodigy, the lesser the mature composer', this is the kind of platitude that is either meaningless or wrong. Verdi disproved the first, just as Mozart disproved the second. Starting with a technique cruder and more primitive than that of any young composer of comparative stature the provincial from Busseto achieved a refinement of musical craftsmanship and thought that has never been surpassed and rarely equalled. The upward path can be traced in detail from opera to opera, but no amount of foresight could have deduced the end from the beginning. Looking backwards from the vantage point of 1893 we can discern the seeds of *Falstaff* even in the most unpromising moments of, say, *Il Corsaro*. That the mechanical common-places of 1848 should have been fanned

into such magnificent life forty-five years later is a miracle of regeneration difficult to parallel in the history of music. As to why after a lifetime as Italy's leading composer of tragic melodrama Verdi should have chosen to close his career with a comedy, let us remember that his huge life-span covered an era of rapid change. He had grown up in the days of the stagecoach and candlelight; he died in the age of steam and electricity. He had seen empires rise and fall, ideals overturned, age-old beliefs blown away by events. He had seen the Risorgimento and the cause of Italian unity gathering force through the heroism of its leaders only to collapse in petty squabbles. He could have observed with Oscar Wilde that there is only one tragedy greater than being balked of one's heart's desire, and that is attaining it. By his eightieth year he knew that nothing in this world can be taken for granted and that 'Man is born to be made a fool of'; that he was no mere destructive cynic; that, if no orthodox Christian, he thought seriously on first and last things and was capable of religious experience we know from the Requiem and the *Quattro Pezzi Sacri* that were his last compositions; but the final message of the secular Verdi is one of tolerance, comprehension and humour. If we cannot all agree we can at least laugh with each other and at ourselves. It is a message of hope.

Julian Budden

## GEORGE COLLEY

On the day that this production of "Falstaff" was premiered at Taibhdhearc na Gaillimhe in September, 1983, the company learned with great sadness of the death of George Colley, T.D., who was, for 15 years, Patron of Irish National Opera.

His support and encouragement was a source of great strength to the company down through the years.

Ar dheis Dé go raibh sé.

# FALSTAFF

Giuseppe Verdi

**Libretto: Arrigo Boito**

20th – 24th N

## CAST

<i>Sir John Falstaff</i>	PETER McBRIEN
<i>Bardolph</i>	PATRICK RING
<i>Pistol</i>	PÁDRAIG O'ROURKE
} Followers of Sir John	
<i>Dr. Caius</i>	A physician BRENDAN CAVANAGH
<i>Alice</i>	Wife to Ford NORA RING
<i>Nannetta</i>	Her daughter, in love with Fenton. EILEEN DONLON
<i>Meg</i>	} Other wives of Windsor DEIRDRE GRIER-DELANEY
<i>Quickly</i>	
<i>Fenton</i>	A young gentleman. FRANK DUNNE
<i>Ford</i>	A gentleman of Windsor FRANK O'BRIEN
<i>Villagers</i>	MARIAN FINN, COLETTE GRANT, AIDEEN LANE.
<i>Host of Garter Inn.</i>	WALTER HARRINGTON
<i>Servants</i>	PAT RUST, PAUL RYAN.

The action of the opera takes place in and around Windsor during the reign of Henry IV. There are six scenes.

- |                         |                           |
|-------------------------|---------------------------|
| 1. In the Garter Inn    | 4. Inside Ford's House    |
| 2. Outside Ford's House | 5. Outside the Garter Inn |
| 3. In the Garter Inn    | 6. The forest of Windsor  |

There will be one interval of 15 Minutes between Scenes 3 and 4.



# TAFF

(1813—1901)

## English Version: Kalmus

November 1984

*Music Director* . . . . . MICHAEL GRANT  
*Producer* . . . . . PADDY RYAN  
*Design* . . . . . JULIET WATKINSON  
*Costumes* . . . . . WENDY ASHER  
*Lighting Design* . . . . . PADDY RYAN  
*Set Construction* . . . . . TOMMY BASSETT

*Vocal coaching by Courtney Kenny and Gerald Duffy.*  
*Production photographs by Keane Studios, Sligo.*

### FOR IRISH NATIONAL OPERA

Stage Director — WALTER HARRINGTON  
Assisted by — UNA O'BRIEN, PAT RUST, PAUL RYAN.

### FOR THE GATE THEATRE

*Production Manager* . . . . . JAMES A. MATTHEWS  
*Stage Director* . . . . . ANN MYLER  
*Stage Manager* . . . . . JANE PERROTT  
*A.S.M.* . . . . . MARY O'HAGAN  
*Wardrobe Mistress* . . . . . MARIE CLASBY  
*Electricians* . . . . . ALBERT CASSELLS, ARTHUR JONES.  
*Stage Carpenter* . . . . . FRED WEST

Irish National Opera are grateful to:

- The Arts Council for their support of INO's national tours.
- The Gate Theatre Board and Staff.
- Bank of Ireland.
- P. J. Carroll & Co.

## Peter McBrien

Peter McBrien is an experienced and versatile singer, his repertoire ranging from musicals to recitals, oratorio and opera. He is a regular guest artist with the DGOS and has won critical praise for his interpretation of Sharpless ("Madame Butterfly"), Schaunard ("La Bohème"), Biterolf ("Tannhauser") and many other parts. Formerly a member of the R.T.E. Singers he made many European tours with them. Peter has also been a guest soloist in Italy with Our Lady's Choral Society and NICO and toured the United States. He has appeared in "Madame Butterfly", "La Bohème" and "Carmen" for Cork City Opera since its inauguration in 1983. INO roles have included Don Giovanni, Dandini, Count Almaviva, Figaro (Rossini), Orsino ("Twelfth Night") and the father of the bride in "The Wedding". This is his tenth role with the company. He will sing the important role of Faninal in the DGOS "Der Rosenkavalier" next month and Giorgio Germont in the INO "La Traviata" throughout 1985.

## Patrick Ring

Patrick Ring is a native of Limerick. He was a member of the R.T.E. Singers and has toured with them extensively in Europe. He has been a frequent soloist with Our Lady's Choral Society and sang at the Ledlanet Festival, Scotland. He is best known for his operatic appearances with INO, for whom this is his seventh role and with DGOS, where his major roles include Beppe ("Pagliacci") and Jacquino ("Fidelio") a role he also sang with INO. He appeared at Wexford Festival in "Albert Herring" and "Katya Kabanova", appearing in the latter opera when Wexford Festival Opera made its only foreign appearances at York. He has broadcast the tenor role in all three of the "Irish Ring" – "Maritana", "Lily of Killarney" and "Bohemian Girl"

## Pádraig O'Rourke

Pádraig O'Rourke was born in Dublin and studied singing with Frank Cowle and, later, with the famous English bass-baritone Hervey Alan. He appears regularly as soloist with the major choral societies in Ireland, singing in standard oratorios and others less familiar such as Szymonowski's Stabat Mater and Sechs Monologue aus Jedermann. He has sung at Killarney Bach Festival and Kilkenny Arts Week and broadcasts regularly with R.T.E. and BBC. Made his Wexford Festival debut in 1980 as Slim in "Of Mice and Men". This is his fourth opera with INO, having sung Basilio in "Barber of Seville", the clergyman in "The Wedding" and Leporello in "Don Giovanni". Pádraig also features in the new INO "La Traviata".

## Brendan Cavanagh

Brendan Cavanagh is a tenor very much in demand. He has sung in all major venues in Ireland and has appeared in eight Wexford Festival productions, the latest being "Griselidis" on the national tour, "Linda di Chamounix" during the 1983 Festival and "Le Jongleur de Notre Dame" this year. His roles for DGOS are legion, stretching back many years, but he has been especially associated with Goro ("Butterfly"), a role which he also sang in the Cork City Opera inaugural season. This is his seventh role with INO and he created the role of Feste ("Twelfth Night") in 1969. His next operatic appearance will be in the DGOS "Der Rosenkavalier" in which he sings Valzacchi.



## Nora Ring

Nora Ring studied singing in Dublin and London. While still in her teens she was runner-up in the Cinzano Opera Competition at Covent Garden. She has performed at many festivals throughout Ireland both as recitalist and soloist. She broadcasts frequently from R.T.E. In 1982 she appeared in recital for Wexford Festival Opera. In August '83 appeared at Kilkenny Arts Week with the RTESO in Richard Strauss's "Four Last Songs" and later that year appeared with great success in three performances of "Messiah" at the National Concert Hall with Our Lady's Choral Society. This is her third appearance with INO – her previous roles being Countess Almaviva ('Marriage of Figaro') and Donna Anna ('Don Giovanni'). Her first performances of Violetta in the INO 'La Traviata' in Sligo last September were acclaimed by the audiences and she will sing this marvellous role in 20 venues throughout Ireland during the first half of 1985.

## Eileen Donlon

Eileen Donlon was born in Dublin and studied singing there and in Belfast and London. She is one of Ireland's best known singers and has toured extensively with INO. Roles performed with the company include Clorinda in "Cinderella" in 1974/76, Marenka in "The Bartered Bride" in 1978/79 and Rosina in "The Barber of Seville" in 1980/81. She was soloist with the Culwick Choral Society in the Irish premieres of David Fanshawe's "The African Sanctus" in 1977 and Vaughan William's "Hodie" with the RTECO in 1978. She performed the role of Lucy in Menotti's "The Telephone" in the 1979 Carroll's Music Summer Series, was a soloist with the RTECO during their Summer Concerts Series in 1978/80. Created role of Sadie, the bride, in A.J. Potter's "The Wedding" at the Abbey Theatre, 1981. Appeared in leading roles in concert versions of Gilbert and Sullivan operas at the National Concert hall and as Adele with RTECO in "Die Fledermaus". She has made many radio and television broadcasts.

## Deirdre Grier-Delaney

Deirdre Grier-Delaney is an Associate of the Royal College of Music and a Fellow of Trinity College London. She won several awards in the Feis Ceoil, including the Wills Bursary and studied at the Royal Conservatory, Brussels, where she received Premier Prix diplomas in singing and lyric art. She spent three years with Opera Studio of Theatre Royal de la Monnaie, Brussels. Included in her many DGOS appearances are both Micaela and Frasquita in "Carmen", and Preziosilla ("Force of Destiny"). A frequent broadcaster with R.T.E., she previously appeared with INO as Susanna in "Marriage of Figaro". She is a full-time teacher of singing at College of Music, Dublin.

## Ruth Maher

Ruth Maher made her debut in opera at the Royal Shakespeare Theatre, Stratford-upon-Avon, singing 22 performances of Berta in "Barber of Seville" for Sadlers Wells Opera Company, London. On her return to Ireland she sang Rosina in the same opera for Irish National Opera making a total of 65 performances in all. Since then she has appeared as a guest singer with DGOS and the Wexford Festival (earning the distinction of being the first singer to emerge on stage through a trap door, during the latter's 1979 season, in "Crispino e la Comare"). She has sung with Glasnevin Musical Society and also enjoys a career in concert and oratorio. She has broadcast frequently as a soloist with R.T.E.'s Concert and Symphony Orchestras and with the Ulster Orchestra. She has taken part in European tours with the R.T.E. Singers and has had several works especially written for her.

## Frank Dunne

Frank Dunne is a native of Dublin and is widely known for his work in oratorio which he has sung with all the leading choral societies in the country. He has given many Irish premieres of Monteverdi, including the title role in his opera "L'Orfeo". He has appeared in French, German and Italian opera with DGOS and appeared with the Wicklow Opera Group in Smetana's "Two Widows" and "Il Tabarro" by Puccini. He makes frequent appearances in the National Concert Hall and elsewhere with both R.T.E. Orchestras, was formerly a member of the R.T.E. Singers and is a regular broadcaster. Other NCH appearances were as Eisenstein in "Die Fledermaus" and Berlioz's "Romeo and Juliet". This is his sixth major role with INO; previous parts included the premiere of "The Wedding" in which he played the best man.

## Frank O'Brien

Frank O'Brien has won many major awards in the Feis Ceoil, including Baritone Solo Gold Medals, Joseph O'Mara Cup, Oratorio and Lieder Rose Bowls. He has appeared with the Rathmines and Rathgar Musical Society and various other leading societies. He broadcasts regularly from R.T.E. His operatic experience is extensive. He has sung many times with DGOS, including "La Bohème", "Otello" and "Un Ballo in Maschera", the father in "Hansel and Gretel" and the comedy role of the Sacristan in "Tosca". He has played Figaro in "The Barber of Seville" in over 30 performances for INO and sang the bridegroom Jonjo in their production of Archie Potter's new opera "The Wedding" in 1981. He will appear as Guglielmo in the revival of the DGOS "Cosi fan Tutte" in December, a role in which he scored an enormous personal success last year. He has appeared in "Madame Butterfly" and "La Bohème" for Cork City Opera and returns there in February to sing Silvio in "I Pagliacci".

## Marian Finn

Marian Finn studied singing at the Royal Irish Academy of Music with Paul Deegan, winning major prizes and scholarships and more recently with Rudolph Piernay (London). Recorded for R.T.E. Radio, for BBC in Friday Night is Music Night and was a finalist in the 1981 Golden Voice of Ireland competition. Soloist with many leading Dublin Choirs. Roles to date include Katisha ("The Mikado"), Princess ("Suor Angelica"), Marcellina ("The Marriage of Figaro"), Madam de Croissy ("Dialogues of the Carmelites") and currently appearing as Flora in the INO "La Traviata". Has appeared with Wexford Festival Opera in four recent festivals and sang the role of Serena ("The Jewels of the Madonna") there in 1981.

## Aideen Lane

Aideen Lane is a native of Cork where she began her musical studies. Later she moved to Wicklow and continued her studies at the College of Music, Dublin, where she was awarded all the major prizes. Since then she has sung at the Wexford Festival, with the DGOS and has toured all over Ireland with Wicklow Opera with whom she has sung Blondchen ("Seraglio"), Anne Ford ("Merry Wives of Windsor"), Carolina ("The Two Widows") and Georgette ("Il Tabarro"). Aideen has sung all the major oratorios and broadcasts frequently on R.T.E. Radio. She is currently touring with INO in "La Traviata".



## Colette Grant

Colette Grant studied singing with Veronica Dunne at the College of Music, Dublin, with Kim Borg at the Mozarteum Hochschule, Salzburg, and with the late Hervey Alan in London. With her husband, Michael, as accompanist, she has given a number of recitals and toured in Europe and America. She broadcasts on R.T.E. regularly, has featured as alto soloist with major choral societies and is a member of Eric Sweeney Singers. Her operatic roles include Meg Page ("The Merry Wives of Windsor"), Marguerita ("The School for Fathers") and Frugola ("Il Tabarro") with Wicklow Opera. Previously appeared with INO in "The Wedding" at the Abbey Theatre, 1981.

## Michael Grant

Michael Grant who has been associated for many years with Irish National Opera, studied at the College of Music, Dublin, where he received the highest award for advanced piano playing, the Lorcan Sherlock Memorial Medal, at the age of 12. He also studied with the late Jacques Fevrier at the Hochschule Mozarteum in Salzburg. He is an associate of the Royal College of Music, London. He broadcasts regularly with R.T.E. and has toured extensively in Ireland, Europe and the U.S.A. as soloist and accompanist. He is Musical Director with the Wicklow Opera Group and has appeared with them in "The Two Widows", "The Merry Wives of Windsor" and their double bill "Il Tabarro"/"Susanna's Secret". He is currently touring with the INO "La Traviata".

## Paddy Ryan

Paddy Ryan, a U.C.D. graduate, came to opera via straight theatre. He has regularly directed for INO since 1968, his productions being: "Don Giovanni", "The Barber of Seville", "Don Pasquale", "Cinderella", "The Secret Marriage", "The Marriage of Figaro", "The Bartered Bride", "Hansel and Gretel" and their current "La Traviata" which has been touring to large and enthusiastic audiences since September. He directed the INO premiere of "Twelfth Night" at the Wexford Opera Festival and at the Abbey Theatre and also directed Waterford Grand Opera. In recent years he has worked with DGOS for whom he has directed "L'Elisir d'Amore", "The Barber of Seville", "Madame Butterfly", "Lucia di Lammermoor", "Hansel and Gretel" and earlier this year "La Bohème". Staged the premiere of "The Wedding" at the Abbey in 1981.

## Juliet Watkinson

Is a graduate of the University of Wales and studied set design at the ENO. Her work includes sets and costumes for "The Death of Humpty Dumpty", "Of Mice and Men", "The Winter's Tale", "Childish Things", "Buried Child", "The Cat's Opera" and "Factory Girls" all at the Peacock and "Night and Day", "Kolbe" and "Hamlet" at the Abbey. She also designed "Romeo and Juliet" which toured to Hong Kong, INO's "The Wedding" and Young Irish Artists "Cosi fan Tutte". She is now on the staff of the Gateway Theatre, Chester, but returns to Dublin soon to design the Gate Christmas show "Arrah-na-Pogue".

## Wendy Asher

Obtained her Diploma in Fashion Design in 1981 and has since worked with couture designers, dance and theatre in Dublin. Work for dance includes the Dublin City Ballet and Classical and Contemporary School of Dance Children's ballet. Theatre includes "Pratt's Fall" for Western Union. She is Wardrobe Assistant at the Abbey Theatre where she has worked on such shows as "Talley's Folly", "Overruled", "Chocolate Cake", "Pisces the Cod", "Midnight Door" and "The End of the Beginning".

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## LA TRAVIATA

The 1984/85 INO touring production of "La Traviata", with Nora Ring, Louis Browne and Peter McBrien in leading roles, opened in Sligo on 22/23 September and has since played in Tralee and Dungarvan. Twenty venues will be visited in early 1985:

Jan. 12 Ballina	Feb. 23 Clonmel	Mar. 30 Clonakilty
13 Ballinrobe	24 Cashel	31 Cork
18 Greystones	Mar. 22 Ennis	May 10 Callan
19 Waterford	23 Gort	11 TBA
20 Limerick	24 Clifden	12 Monaghan
Feb. 22 Gorey	29 Wexford	24 – 26 Co. Donegal





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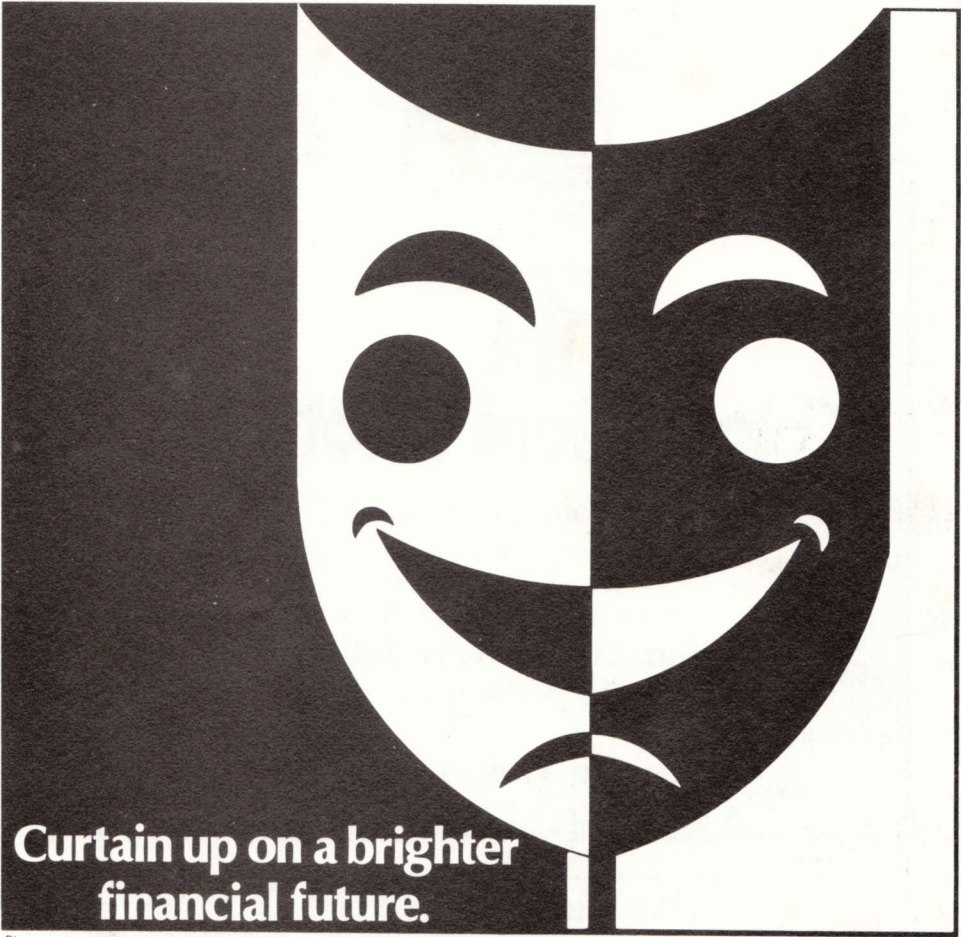
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*by Dion Boucicault*

with previews on

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